

Immigration Reform Uproots Gay Latinos

March 22-28, 1987

\$1.00

GayCommunityNews

VOL. 14, NO. 35

THE WEEKLY FOR LESBIANS AND GAY MALES

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Marriage license applicants at issue

Panel Hears Students' Call for Forced Testing

By Kim Westheimer

BOSTON — A bill filed at the request of a high school law club, which would mandate HIV antibody testing for prospective marriage license applicants, was heard by the Massachusetts Legislative Judiciary Committee on March 11.

Students from Cambridge Rindge and Latin argued that since marriage license applicants are required to take syphilis and gonorrhea tests, it would be logical to add the HIV test to that list. Testing anti-body-positive would not prohibit someone from getting married, said the students, but the prospective partner would be warned.

Approximately eight students; their advisor, Anthony Bruno, and Nathaniel Denman testified in favor of the bill, H3314. State Rep. Susan Schur (D-Newton), said she was "alarmed at the adamance of the testimony" of the students, who she characterized as being to the "far right" in their views. The students seemed to be

driven more by extreme fear of AIDS than by homophobia, said Schur.

After the hearing, Schur discussed the disadvantages of mandatory HIV testing prior to marriage with the students. While the students did not respond to her concerns about confidentiality for those who are tested, she said the general response was, "If there were some bureaucratic foul-ups — so what? We'll be saving thousands of lives."

Lesbian lawyer and activist Katherine Triantafyllou testified in opposition. Most lesbian and gay activists, members of the Department of Public Health and others who would generally testify in opposition to such a bill were not aware of the hearing. At a Health Care Committee hearing held the same week as the Judiciary Committee hearing, testimony regarding a similar bill was nearly unanimous in its opposition. The Health Care Committee gave the bill it reviewed an unfavorable

report. (See *GCN*, Vol 14 No. 34)

According to State Reps. Augusto Grace (D-Burlington) and Joseph Mackey (D-Somerville), both of whom oppose the students' bill, there is not much support for H3314 by the Judiciary Committee. But Arline Isaacson, co-chair of the Massachusetts Lesbian and Gay Political Caucus, said she did not feel confident that the bill would receive an unfavorable report. Isaacson, as well as Health Care Committee member Rep. John McDonough (D-Boston), asked that H3314 be transferred to the Health Care Committee where it is sure to receive an unfavorable report. According to Grace, the bill is likely to be transferred during the week of March 23.

H3314 was filed by Representative Charles Flaherty (D-Cambridge) at the request of the law club. Flaherty, who has not taken a stand on the bill, was not present at the hearings.

Immigration Reform

Continued from page 1

concerned gay rights proponents, INS Commissioner Allen Nelson stated that Guigni's claim was false and that the INS has not called for mandatory HIV antibody testing. Benjamin Schatz, Director of the AIDS Civil Rights Project at NGRA, explained that this does not preclude the possibility that the INS may push for health screening in the future since current laws deny the entry of persons with "dangerous communicable diseases." It is suspected, however, that the INS will be pressured to acknowledge that a positive HIV test result does not constitute an AIDS diagnosis.

Also untrue, according to the INS's Nelson, was Guigni's recent statement that the INS necessarily excludes prostitutes, communists and members of "radical fringe" groups. Nonetheless, long-time Houston gay activist Ray Hill maintains that the INS continues to employ the barbarous practice of sending refugees back to strife-torn regions on the authority of the McCarran-Walter Act, a McCarthy-era provision allowing the deportation, in Hill's words, of "queers, communists and some 57 other varieties of excludable people."

Hill's companion of six years, Chilean Patricio Domingo Bravo, fled to Canada two weeks ago to seek refuge with other exiled family members, all of whom face probable assassination if sent back to Chile — they were supporters of Allende and are critics of the current U.S.-backed Pinochet regime. Hill explained that due to his high visibility as a gay activist, he and his lover were hounded by the INS and feared that Bravo would be deported imminently. Bravo was able to slip into Canada just as the INS effectively sealed the border to Chileans. Hill believes that a sympathetic gay official helped his lover through at the very last minute.

Says a deeply saddened Hill, "The only justification I can make for any civilization left in this world is the effort of lesbians and gay men. I'm coping with the serious pain of a government forcing me into the separation of my relationship. I resent that like hell."

Currently, Congressman Frank is attempting to get a bill through the legislature that would drastically overhaul INS regulations in favor of more humanitarian policies. This proposed bill calls for the repeal of the McCarran-

Walter Act and would thus remove the INS stipulation that excludes lesbians and gay men, who are categorized under the Act as "sexual deviants" and/or "undesirable psychopaths."

Hill explained that until such a bill passes, the McCarran-Walter Act is enforceable, though it affects some areas of the country differently than others. For example, he suspects that INS harassment is heavier in the 5th Circuit Court of Appeals region (which includes Texas) because of a precedent-setting legal case in which British citizen Richard Longstaff was excluded from the U.S. on the basis of the McCarran-Walter Act. By contrast, in a similar case in California (the 9th Circuit), the Act was ruled unconstitutional as it applies to lesbians and gay men, and hence allowed the entry of Carl Hill, also British. (Both cases were appealed to the Supreme Court, which declined to hear either case.)

"Because of the long border we have with Mexico," Hill says, "the Immigration and Naturalization Service is big business in Texas. A growth industry. They sometimes get volunteer help from the Ku Klux Klan and other wonderful

Here, there, anywhere

Watch the Duke

By Kim Westheimer

PORTLAND, ME — Governor Michael Dukakis was greeted by lesbian and gay protesters in two states — just a week prior to his announcement that he will run for president.

Activists in Portland, Maine and Washington, D.C. organized demonstrations to protest Dukakis' support of Massachusetts' foster care policy which discriminates against lesbians and gay men.

On March 15, approximately 35 people, organized by the Maine Lesbian and Gay Political Alliance (MLGPA), gathered outside of a celebration for newly elected Democratic Congressperson Joe Brennan. Carrying signs stating everything from "Foster Equality" to "Duke you make us puke," the demonstrators handed out "Foster Equality" buttons and leaflets to those entering the event.

Dukakis, who was a featured speaker, had to walk by the crowd in order to enter the celebration. "His facial expression never changed," said Diane Ellis of MLGPA. Ellis said the reason for the rally was not so much to inform Dukakis of their displeasure with him, but to educate Maine

Democrats regarding Dukakis' homophobia. "Many people didn't know [about Dukakis' foster care policy]," said Ellis. She added that, "[Although] some were very hostile, many people took the leaflets." A number also wore "Foster Equality" buttons inside the event. Overall, reaction to the demonstrators was positive, said Ellis.

Demonstrators in D.C. were met with a cooler reception when they picketed outside of a Children's Defense Fund Conference on March 11. Six people distributed flyers and held "Foster Equality" signs at the conference where Dukakis was a key-note speaker.

"Most people didn't know who Dukakis was, much less about his foster care policy," said Sue Hyde of the National Gay and Lesbian Task Force. Hyde, who had hoped members of the defense fund would confront Dukakis about the foster care policy, said people were reluctant to do so. "Now that he's a presidential candidate, it seems like organizations are so eager to curry his favor that they will overlook...virulently anti-child policies of his," said Hyde.

—filed from Boston

civically-oriented groups. Posses work with the INS on the border — it gets real obscene.

"We literally abuse Hispanic immigrants and undocumented workers in this country. And in this state, tremendously. We just heard of a case where they hired someone to work for nine cents a day."

Activists believe the IRCA will only make things worse. A particularly odious aspect of the law places a responsibility on employers to check whether job applicants are illegal "aliens." After May 6, employers who knowingly hire people without amnesty status will face civil penalties. A first offense carries a \$250-2,000 fine for every "alien" hired. Fines for second and third offenses can reach \$10,000 per illegal worker, and employers with a pattern of violations could face a six-month prison term.

As reported in a recent issue of Houston's *Montrose Voice*, discrimination is increasing due to employers' interpretations and fears about the law. Also pro-

blematic is that some illegal workers are prevented from taking available jobs for fear of being caught and deported. J. David Zavala of a Houston gay and lesbian Latino/a group explained in the article that people are losing their jobs and experiencing harassment on the basis of appearance.

"The law is already casting suspicion on anyone with brown skin or an accent," said Zavala. "People come to this country for the 'Great Promise,' which just isn't true for Latinos. It might be true for Czechoslovakian or Russian defectors, but not for us, America's neighbors."

According to Hill, "The amnesty law doesn't happen in a vacuum, it happens in a context of existing law. People who are gay, or have leftist politics, or people whose governments are friendly to the United States and they're trying to escape [from their country] — the amnesty law doesn't apply to them at all. Anyone who thinks this is some kind of panacea did not read the literal law."

News Notes

quote of the week

"So long as the states are able to enact statutes proscribing activity in private and so long as Florida has a law on the books under which consensual sexual activity could be prosecuted, then I think there is a gaping hole in our rights. . . . I want to plug that hole."

—Alan Terl, a Florida director of the American Civil Liberties Union.

the heat's on moakley

BOSTON—U.S. Rep. John Joseph Moakley is under pressure to co-sponsor a national lesbian and gay rights bill.

On March 13, three lesbian and gay activists met with the Congressman, who represents a large part of Boston, to get him to sign onto the bill. According to Tony Watson, one of the activists, Moakley was most swayed by the argument that the legislation is needed to protect potential victims of anti-gay or lesbian violence. But Moakley, who said he wanted to speak with the bill's other Massachusetts co-sponsors, made no firm commitment. Other sponsors include Barney Frank, Edward Markey, Gerry Studds and Chester Atkins.

Perhaps a barrage of phone calls or letters would also help Moakley make up his mind. He can be reach-

ed at (617) 565-2920. Letters can be sent to 221 Cannon House Office Building, Washington, DC 20515.

—Kim Westheimer

lesbian seeks homophobia-free workplace

SAN FRANCISCO — A Bay Area lesbian feminist has filed suit against her employer here for allowing homophobic harassment to occur, according to *Sourjourner*. Marty Springer charges that the company she works for, Everett W. Stark and Co., took no action when she reported co-workers had gay-baited her, and had accused her of supporting the Ku Klux Klan and of "propositioning" her co-workers. Springer claims management merely told her to be "more tolerant" of others.

The San Francisco Human Rights Commission is coordinating Springer's case. Bay Area feminists and lesbian/gay activists have set up a legal fund and are organizing a number of fundraisers to support Springer's defense. For more information, or to make contributions, contact Springer's attorney, Ann Menasche, at (415) 665-6746, 945 Irving St., S.F., CA 94122.

—Stephanie Poggi



A memorial service for James G. Gleason will be held on March 28 at Emmanuel Church, 15 Newbury Street. All are invited to attend the service which will begin at 3:00 p.m.

Battles over 'routine' testing, education, reproductive rights lie ahead

Mandatory Testing Is Out, But What's In?

By Stephanie Poggi

ATLANTA — Gay activists assessing the late February conference on mandatory HIV testing, sponsored by the Centers for Disease Control (CDC), say they have won a critical, if short-term victory. The event, which drew unexpectedly large numbers of gay activists and reporters in addition to a smattering of La Rouche followers and anti-abortion activists, delivered a resounding rejection to forced testing. Public health officials, for whom the conference had been designed, vigorously joined the near-consensus.

Mandatory testing had been proposed by the CDC for pregnant women, people admitted to hospitals or treated for sexually transmitted diseases, and for marriage license applicants.

But apart from mandatory testing, there was little agreement on issues taken up by a testing debate turned national AIDS conference.

Gay rights activists at the conference, who for the most part banded together, offering a consensus statement and holding a joint press conference, did appear to have substantial, albeit general, support for a number of key proposals. (See story this page on dissident gay activists at the conference and lack of participation by groups representing people of color.) Public health officials seemed in general agreement on the activists' call for federal legislation protecting people from AIDS-related discrimination, a major educational push on AIDS, strict confidentiality of test results when anonymous testing is not feasible, and broader availability of testing on a voluntary basis with appropriate counseling and informed consent.

The groups who signed onto the consensus statement included the National Gay and Lesbian Task Force (NGLTF), the American Civil Liberties Union (ACLU), the National Association of People with AIDS (NAPWA), National Gay Rights Advocates (NGRA), AIDS/ARC Vigil, the AIDS Action Council, Concerned Republicans for Individual Rights (CRIR), Gay and Lesbian Advocates and Defenders (GLAD), the AIDS Action Committee (AAC) of Boston, and Gay Men's Health Crisis (GMHC) of New York.

Despite the general support, activists say they are afraid the Reagan administration will not undertake measures that may be perceived as pro-gay.

There were, in fact, plenty of clear indications of trouble up the road. The casual discussions of "routinely testing" certain populations sounded remarkably similar to "mandatory testing." The virtues of anonymous testing as opposed to confidentiality of test results also seemed lost on many public health officials. Also looming was the spectre of renewed attacks on the reproductive rights of women who tested positive for HIV.

A last-minute statement from the White House was also disturbing, if predictable. The one-page memo said "education should encourage responsible sexual behavior — based on fidelity, commitment and maturity, placing sexuality within the context of marriage." (See story, page one, on the federal government's AIDS education plan.) The White House statement also said that information used in schools "should teach that children should not engage in sex."

It remains to be seen what recommendation, if any, the CDC will make on any of these issues, including mandatory testing. Results from the conference are currently being reviewed by CDC

officials. CDC spokesperson Chuck Ellis would only say, "It's just too early to tell."

The Good News First

Despite the unknowns and fears of repressive policies, many of those attending the conference felt heartened by the positive response they did receive. Nan Hunter, of the ACLU's lesbian/gay rights project and a speaker on one of the panels, told *GCN* many public health officials agreed with her advocacy of civil rights protection for people with AIDS. She said she viewed the conference as an opportunity "to begin a major strategy to mobilize public health leaders to be the ones asking for this kind of legislation."

Urvashi Vaid of NGLTF, who also attended, agreed. She noted, however, that many officials came out in favor of civil rights "only because their backs were up against the wall." But now, said Vaid, "We can go back to the legislators" to press for laws with the ammunition from the conference.

And Now, for the Bad

A majority of public health officials appeared to understand and even advocate confidentiality of HIV test results. But, warned many activists, confidentiality of results, where the person tested must often rely on the good will of medical providers and enforcement of vague state laws, is not equivalent to anonymous testing, where persons being tested are identified only by number. Gay activists at the conference, therefore, pushed for anonymous testing, while some public health officials favored confidentiality of results.

Among the most troubling developments at the two-day event was the new currency of the term "routine testing." Kevin Cathcart of GLAD, who attended the conference, told *GCN*, "The debate has shifted from mandatory versus voluntary testing to talk about 'routine.'" He said, "It sounds all well and good on the surface, but the problem is that for many people, the testing will be involuntary because people will not have enough information or exert enough control over their doctors."

Michael Callen, a founding member of NAPWA, concurred. He told *GCN* that some officials at the conference seemed focused on the "right of refusal" rather than the right of informed consent. One of the panel leaders, Dr. Franklin W. Judson of the Denver Dept. of Health and Hospitals, said he favored an aggressive approach in routinely offering testing. "Basically," said Callen, "Judson was saying 'if you're not smart enough or pushy enough, then we have the right to do what we want to you.'"

Also of particular concern is the preception by a number of activists that AIDS-related infringements on reproductive rights would soon become all too commonplace. The ACLU's Nan Hunter said, "The danger is the impulse toward coercive testing of pregnant women and [coercive abortion] for women who test HIV positive."

Cathcart commented on the appearance at the conference of a group of anti-abortion activists carrying signs that read, "Pro-testing is pro-abortion." He said that given the dilemma a trend toward abortion poses for this administration, "sterilization could be coming back in a big way." As Hunter pointed out, "poor women were pretty routinely sterilized in the '70s, with an overwhelming impact on women of color."

Cathcart added that a number of people at the conference, in-

cluding some reporters, appeared "horrified" that some antibody-positive women, who are estimated to have approximately a 30 percent chance of having an antibody-positive child, would not choose to abort. "They're horrified," said Cathcart, "because the vast majority of women who have children with AIDS are poor, Black or Hispanic."

Hunter stressed that she firmly believes in the wide availability of HIV testing — with counselling, anonymity and informed consent.

"It's an outrage that no counseling for testing is offered in family planning centers." But, she continued, "one cannot help but be wary of the history of government intervention [in the form of sterilization abuse] in communities of color."

Lastly, while public officials' response to pleas for education initiatives was heartening to some, many activists remain skeptical about the government's willingness in this arena. Vaid, of NGLTF, said she believes "the

momentum for education is great and that the Surgeon General [C. Everett Koop] has been influential" in a positive way. But other activists were less hopeful. Callen of NAPWA told *GCN*, "We have not come very far very fast." Cathcart added, "Education is still the area of greatest failure." He said there was little substantive discussion of specific programs and that the "consensus on the need for education may not be strong enough" to get results.

—filed from Boston

Lavender Hill Protests CDC, 'Timid' Gay Groups

By Bob Lederer

ATLANTA — Angry gay voices disrupted the otherwise orderly proceedings of the Conference on HIV Antibody Testing, sponsored by the Centers for Disease Control (CDC) in Atlanta on February 24-25. Members of the Lavender Hill Mob (LHM), a small New York City lesbian and gay direct-action group, maintained a vocal role throughout the event, condemning the CDC and sharply criticizing the more established lesbian/gay and AIDS groups present for timidity and racism. The established organizations, including the National Gay and Lesbian Task Force (NGLTF) and Gay Men's Health Crisis (GMHC), denied the charges and called LHM's tactics unduly confrontational.

LHM attracted substantial national TV and press coverage through costumes, leaflets, testimony, and disruptions: Calling the conference "a hoax and a cover-up for government inaction," the LHM said in a statement, "Instead of mandatory testing, the conference should have been devoted to exchanging information on experimental drugs and safe sex education that can save people's lives." LHM leaflets bore the slogan "Test drugs, not people" and labeled the CDC the "Center for Detention Camps." The federal agency, LHM charged, is "under the control of Mormons and bigoted right-wing conservatives."

On the opening day, LHM members Michael Petrelis and Eric Perez dressed as gay inmates in Nazi concentration camps with pink triangles on their gray uniforms. Although the conference was not explicitly debating quarantine, an LHM statement explained that "mandatory testing and contact tracing are the first steps necessary towards that end." During a workshop on confidentiality, Petrelis, a 28-year-old Person With AIDS (PWA), shouted "Don't tell me it's not possible to be rounded up. You did it with the Japanese in World War II and you will do it again if you want to." Arguing that "there is no such thing as confidentiality," Petrelis gave the example that his Social Security and disability files clearly indicated that he is a PWA.

The next day, as CDC Deputy Director Walter Dowdle was closing the conference, LHM members unfurled their banner in front of him and shouted, "What about saving people's lives?" and "Where's the ribavirin?" Ribavirin is an experimental drug which has shown some promise in treating AIDS. The federal government has yet to approve its use, and some PWAs have traveled to Mexico or resorted to the black market to obtain it.

Earlier, LHM interrupted a press conference at which a coalition of mainstream lesbian/gay and AIDS groups read a consensus statement on fighting AIDS [see story this page]. LHM member Petrelis shouted, "You're completely out of touch with our anger, with what the gay community really wants. What you're doing today is just perpetuating this farce." Bill Bahlman, another LHM member, added, "You should be screaming, instead of pretending this is rational." Urvashi Vaid, publicity director of the NGLTF, responded, "I share your anger. I think you do us a disservice attacking us this way. . . . It's hard for me to be on the receiving end. We just express things differently."

Petrelis also accused the lesbian/gay groups present at the conference of not representing Blacks and Latinos. Black LHM member Eric Perez explained, "The mainstream groups are white, middle-class, male-dominated. They don't deal with the fact that the primary injustice non-white lesbians and gays face is not being white. There's a refusal to struggle against that as well as homophobia."

NGLTF Executive Director Jeff Levi disagreed. "These people are totally unfamiliar with what we do. The minority issue has been consistently raised by us in testimony, press statements

and proposals," Levi said. He also claimed that the LHM was all-white.

Other gay spokespeople had different reactions. Tim Sweeney, Associate Executive Director of Gay Men's Health Crisis (GMHC) of New York, said, "People of color are not properly represented and don't get the services they need from most lesbian/gay groups and services. But in addressing mandatory testing, we were directly addressing a major concern of women of color — after all, who are the major clients of STD and prenatal clinics?" Ben Schatz, Director of the AIDS Civil Rights Project of National Gay Rights Advocates (NGRA), said, "The lack of Black and Latino representation is a systematic problem, not only in lesbian/gay organizations, but in the lesbian/gay community and in the country as a whole."

According to LHM, only one Third World health official, a Black man who supported mandatory testing, was on a discussion panel in Atlanta. Although a majority of PWAs in most major U.S. cities are non-white, no representatives of Third World AIDS or gay groups were present at the conference. Craig Harris, interim chair of the National Minority AIDS Council and a AIDS Project coordinator for the National Coalition of Black Lesbians and Gays, said he was not notified in advance about the conference, by either the CDC or other gay groups. He observed, "It is unfortunate that not only have Black, Latino and Asian AIDS professionals not been recognized by the CDC, but other gay/lesbian and AIDS advocates have not assisted in efforts to include them." Several other representatives of Third World AIDS groups contacted by this reporter also said they were not contacted in advance by either the CDC or other gay or AIDS groups. Since they were not at the proceedings, these spokespeople declined to comment on the LHM charges.

LHM's charges of timidity by gay and AIDS groups in fighting for gay demands also evoked differing responses. Vaid and GMHC's Sweeney asserted at the conference that six years of systematic work by gay and AIDS groups had been instrumental in defeating mandatory testing. However, LHM's Perez argued that massive costs and inevitable resistance by "target populations" made the proposal unfeasible and thus, a false issue. Further, he contended that these groups avoided public advocacy in conference workshops, while privately conferring with health officials. "They went there to shake hands, not to shake up, to be good boys and girls," Perez charged. GMHC's Sweeney defended the coalition. "We worked 18 hours a day there. We raised issues successfully and did a lot of lobbying with public health officials. We attempted to control the tenor of debate and turn the issue to the need for education."

LHM also charged that the other gay groups present excluded them from strategy sessions, statement-drafting, and press conferences. Levi confirmed this, saying, "They [LHM] clearly were there to disrupt both the [CDC] conference and what we were trying to do. That was not consistent with our strategy."

However, Sweeney of GMHC, a group currently under fire by various New York gay activists for alleged political timidity, said, "There's plenty of room for different strategies. They need to respect us and we them. But we need to be sure we channel most of our anger outside, not turn on each other. Sometimes to get people's attention you have to step on their foot, which is the Lavender Hill Mob's tactic. But then there needs to be a group that can engage in a meaningful dialogue, sometimes quietly, to work through people's fears." NGRA's Schatz said, "I think there's an anger in the gay community that needs to be expressed. They played a different role, but it's an

Continued on page 6

Community Voices

GCN Moving Update (WE NEED YOU!)

We found a space! It's great: wheelchair accessible, at a reasonable rent, on the Orange and Green lines, and in a building with other good groups (a gay theater company, an advocacy center for homeless women, and Local 26 Hotel and Restaurant Workers' Union). As of March 30, we will be at 62 Berkeley Street, Boston MA 02116. (Make a note of it!) It's between Appleton and Chandler Sts. in the South End. Our phone number will remain the same, but our phones will be out of service Friday March 27.

We need your help to fix up the space and to move. Dates to remember:

Sat. & Sun. March 21 & 22, from 10 a.m. on: CLEANING/RENOVATING PARTY at 62 Berkeley St.

Sat. & Sun. March 28 & 29, from 10 a.m. on: MOVING PARTY from 167 Tremont St. to 62 Berkeley St.

We need:

- painting and cleaning supplies and building materials (or leads on inexpensive supplies)
- music and food for both weekends
- people to sweep, paint, move light boxes, etc.
- carpenters
- someone skilled at installing a water air-conditioner (for the typesetting machine)

We need help on these two weekends, *and before*. Please call and sign up for whatever you can do. Remember, we are *your* community newspaper and we need your help to make it through this move.

And last but not least, if you are unable to appear in person and are in a position to donate money, you will receive our undying (well, long-lasting, anyway) gratitude. This move is costing GCN a bundle, at a time when our finances are already extremely tight. *You can send donations to: GCN Move, 167 Tremont St, Boston MA 02111.*

Thank you!!!

defining 'new radical feminism'

Dear *GCN*:

I write in response to Celeste Friend's critique of my article on the October conference at Mount Holyoke College on Feminism, Sexuality and Power. In her article Friend makes the claim that I am belittling the past contributions of those who espouse what I called the "New Radical Feminism." Let me hasten to say that my use of this term was not meant to imply that the feminists who spoke against s/m at the Feminism Sexuality and Power conference were recent arrivals on the political scene. What I did mean is that their politics have moved a long way from the feminism of a decade ago, and I would further argue that it bears little resemblance to what most feminists still believe today.

The New Radical Feminism, unlike the old Radical Feminism, is not committed to improving the range of life choices available to women. Where New Radical Feminists use the rhetoric of choice it tends to be in the context of asserting that *their* freedom is being limited by other women's allegedly politically incorrect sexual acts. On the matter of reproductive freedom, traditionally one of the central "life choice" issues of feminism, some New Radical Feminists are now saying that birth control is simply another prop in the perpetuation of the Patriarchy and that it is not something feminists should work for. They are also saying explicitly that issues of personal freedom should play no part in feminist thinking around sexuality. These positions are very far indeed from the original tenets of Radical Feminism, and that is why I continue, unapologetically, to refer to the people who champion them as New Radical Feminists.

Celeste Friend's article provides a good example of one of the least appealing aspects of the New Radical Feminism — its irresponsible rhetorical style. Every speech and every piece of writing by New Radical Feminists on the issue of s/m contains inflammatory analogies between s/m and Naziism or the Holocaust. At the Feminism, Sexuality and Power conference, Janice Raymond, Julia Penelope, and Sheila Jeffreys all used such analogies, either in their talks or in discussion, though Friend is perhaps right to point out that some versions were (marginally) less damaging than others. In its zeal to press this alleged connection, the New Radical Feminist camp shows no compunction about committing libel. Celeste Friend's own grossly distorted story about Pat Califia, which *GCN* should have taken the trouble to check before printing, is a case in point.* New Radical Feminists also routinely elevate rumor to the status of fact. An example of this is the folktale about the lesbian sado-masochist allegedly seen participating in (some say leading) an English neo-Nazi parade, of which differing versions have turned up repeatedly in New Radical Feminist writing. The fact that National Front attitudes toward homosexuality are about on par with those of the Reverend Jerry Falwell make this story improbable, to say the least, but this small point does not seem to have occurred to the New Radical Feminists. The attempt to identify s/m with Naziism is demagoguery at its worst. It betrays a cavalier attitude toward the truth, a distressing lack of knowledge about both Nazi ideology and the real

horror of the Holocaust, a willingness to manipulate peoples' emotions for particular ideological ends, and a woeful lack of concern for common decency in dealing with people with whom one disagrees politically.

In one respect the New Radical Feminists have done the movement a service by continuing to remind us of the ways women have been victimized under patriarchy. They are hardly alone in this, but nevertheless their contribution has been real. Janice Raymond is one of the people who has participated strongly in that effort, and no one who has been a part of the movement in the last decade-and-a-half can fail to respect her for it.

What I object to is the highly selective approach Raymond and other New Radical Feminists use to decide which types of victimization are most crucial for feminists to address. The truth is that purging the women's movement of s/m and dildoes just doesn't speak to the varieties of oppression most women in America or the rest of the world are experiencing in 1987. Nor does the removal of sexually explicit images of women from the media, offensive as they might be. We are today experiencing a wholesale attack on the few gains that women, racial minorities and lesbians and gays have made in the last twenty years. Most women in America, to say nothing of the less developed nations, have experienced severe diminutions in living standards and access to employment. Swollen military budgets and the new Conservatism mean not only that we are less secure than ever, but that programs which make a real difference in the lives of millions of women, literacy and English as a Second Language programs, women's shelters, daycare, welfare advocacy and legal aid, sex education, job training programs for women, displaced homemaker programs, have all been cut to the bone. I am not saying such programs are or were the Revolution, far from it.

What I am saying is that the feminist revolutionary cannot simply ignore the issue these programs attempted, however inadequately, to address. If she does so she will fall into the same insular, generally white, middle-class narrowness of vision which has plagued the movement too often in the past. This is a bad historical moment for insularity, whether in day-to-day organizing or with respect to our visions of the future. The New Radical Feminism's exaggerated emphasis on sexual purity, both within the movement and outside it, is both divisive and diversionary. These issues simply cannot form the basis for a broad-based women's movement possessed with the firm intention of changing the world for all women, not in some far-off utopian future but starting now.

In sisterhood,
Margaret Hunt
Amherst, MA

***Coordinating Editor's note: the discussion in Celeste Friend's article involving Pat Califia was indeed inaccurate. Califia was never arrested or tried for any crime in the incident described. In fact, Califia was assaulted, and her assailants arrested. GCN apologizes for printing the inaccurate statement.**

how do i limit your sexuality

Dear *GCN*:

In response to Celeste Friend's article I'd like to know if radical feminism is now a system of religious faith with *universally* accepted tenets such as the belief that vaginal penetration results in loss of ability to make choices and therefore makes one unacceptable for membership in this bogus organization.

I think what I found most disturbing about Jeffreys', Penelope's and Raymond's beliefs was the one that heterosexual/bisexual women should be brought out of their ignorance about their sexuality and into the dubious light of homosexual love/sexuality as an intrinsically clear, well thought-out choice. I just do not see myself as a poor foolish little girl who needs a helping hand from these self-designated "guides" out of my unfortunate, wasted life where my sexual energy, my loving power could be best directed for the good of womankind. Am I blind? Should I be languishing for the gentle caresses of other, recuperating, abused women who, like myself, ought to be drinking in the manna of this new, RIGHT, creative vision of sexual (?) expression for women.

I give Hunt credit and support for her gall in designating herself a radical feminist! It's like identifying oneself as a Catholic lesbian: the lesbian defines Catholicism in a new way by coming out as both Catholic and as lesbian. Most likely she does not subscribe to at least some tenets of the Catholic faith but she still says she identifies as Catholic. A bold move indeed! I like the concept of defining radical feminism, lesbianism or one's faith in one's own image of herself. The philosophies of radical feminism and of feminism proper need human beings to create and expand them on a continuous basis. They need LIFE and that demands re-examination, inclusiveness and elasticity to meet the test of progressive minds and thinking. Patriarchal limitations and oppression? Oppression and limitation know no boundaries of system or philosophy. Within this so-called "radical" feminism that Celeste Friend touts, no one should be permitted to have, even after examination of her true desires, (and *who* says you have to examine anything?) the kind of sex she prefers, if it involves S/M or penetration of any bodily orifices whether it be homosex or heterosex. I call this oppressive — you're not even to dream or fantasize about these things! Are we back to the thought police again?

I will offer my definition of radical feminism: any thinking or action that brings power from within a woman for her best interests which she alone can determine for herself. What a woman determines is best for herself, once followed by her, becomes a step forward for the rest of us in however small a way.

Of course society conditions all of us and I see the value of examining this conditioning in oneself. One sort of conditioning that could use some scrutiny is the habit many people have developed of hearing without listening, thinking and questioning — a conditioning which Friend, Jeffreys, Penelope and Raymond use to their own ends. Intelligent hearing has generally been discouraged and it appears to me that anyone who would attack someone for her sexual preferences, just because radical feminism says it's intrinsically bad, has heard without due process of thinking and questioning. First she does herself a disservice and then she takes this mistake and announces it as Absolute Truth to the whole world!

About the term "vanilla sex," I use this term to describe any attempts at sexual arousal that, for me, would be unsuccessful. I use it at other times to describe the kind of activity that women who dislike S/M must do to get off! Being a sado-masochist, when faced with vanilla sexual expression I *can* not experience arousal. I'd like to know how anti-penetration and anti-S/M advocates who started this mud slinging in the first place would expect women who like/need this kind of sexual activity to respond to them? Quietly? Submissively? Without question? Yes, sometimes women probably do use "vanilla sex" as a derogatory term — a fitting response — to allegations of violence and abusive behavior towards women when their sexuality is being "discussed," or trashed is more to the point. No one would venture that her sexual proclivities are right for everyone unless she was too ignorant to know better and is not grounded in her own preferences.

For those who resent the use of the term vanilla to name the kind of sex they're into, perhaps they need to come up with a term of their own making instead of getting up in arms about what other people call it. I believe the original reason for calling non-S/M sex "vanilla" was to describe just that, non-S/M sex which for S/Mers just isn't exciting. Vanilla covers a pretty broad area! Need I say there has to be a lot of sex that isn't S/M that has got to be great sex for those who do it! Where's the value judgment in that?

To conclude, I just want to know how it is that what anyone else does makes someone feel the need to become filled with rage? Are they doing it with the shades up next door? And how does that limit one's sexuality? Are you so fascinated with what they're doing that you can't tear yourself away?!

Incredulously,
E.J. Redmond

GayCommunityNews

Cover design: Laurie Sherman
Photos: (background) Kenneth Anger
(right) *The Berlin Affair*
(left) *Westler*

Gay Community News is produced by a collective dedicated to providing coverage of events and news in the interest of gay and lesbian liberation. The collective consists of a paid staff of eleven, a general membership of volunteers, and a board of directors elected by the membership.

Opinions reflected in "editorials" represent the views of the paid staff collective. Signed letters and columns represent the views and opinions of the authors only. We encourage all readers to send us comments, criticism, and information, and to volunteer and become members.

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The paper is published weekly (except the last week of April, August and December), with a double issue the last week of June by the Bromfield Street Educational Foundation, Inc., a non-profit corporation.

Second-class postage paid at Boston, Mass. Annual subscription rate is \$33. ISSN: 0147-0728. Member New England Press Association, Reporters Committee for Freedom of the Press, COSMEP member.

GCN is included in the Alternative Press Index, published quarterly by the Alternative Press Center, Inc., Box 33109, Baltimore, MD 21218.

Volumes 1-13 of GCN are available on microfilm for \$33/volume. Write GCN/Microfilm for more information.

Postmaster: Send address changes to: Gay Community News, 167 Tremont St., 5th Fl. Boston, MA 02111

Speaking Out

The Gay and Lesbian Community Center: A Symbol of Our Strength

By Laurie Huber

Is there one place in Boston where a lesbian or gay group can rent adequate office and/or meeting space in an affordable and supportive environment?

Is there one place, as a gay person, you can visit to find information about your community? Where you can find out about softball or volleyball leagues, political organizations, or even information about a neighborhood you may consider moving to?

Is there one place you can enter and feel a sense of belonging, a sense of community?

There isn't yet, but there will be: The Boston Center for Lesbians and Gay Men.

Such a Center is long overdue here. Centers are successful elsewhere, notably in Los Angeles, Baltimore, and New York City. According to an article in the *Advocate* last year, increased gay political clout in these communities has led to some government funding of their programs. The center in New York City is housed in a former Greenwich Village high school, purchased only after the community exerted strong pressure on Mayor Koch. The time is right for the community here to assert itself, to further strengthen and empower the lesbian and gay community by establishing a center.

The benefits of a Center are many and varied, but can be broken down into two basic categories, practical and symbolic.

On the practical side, one of the most obvious benefits is financial: for those tenant groups joining the Center, and for the other groups using the Center's facilities on a single use basis. The Center is a non-profit corporation; thus the space offered will be reasonably affordable to the groups involved. Given the Boston market, the prospect of such a space is highly desirable. Rooms for banquets and social events will also be available on an individual basis, again with lower rates than general commercial establishments. Groups using the Center will save money.

Information to the community, about the community, is better shared by concentrating the resources of the community in the Center. Events such as lectures, meetings, concerts and readings, any and all events of interest to the lesbian and gay community, can be held at, and publicized through the Center. Tenant groups have the opportunity to reach out and broaden their memberships by the increased exposure to the community through participation in the Center.

A person new to the city, or to the community, can come to the Center to learn about his/her new environment, to learn about the vitality, and diversity, of the Boston lesbian and gay community.

As much as financial savings and accessibility are important, the symbolic impact of the Center is even more pronounced.

The physical structure itself of the Center symbolizes the permanence of the lesbian and

gay population. We are a community, and are determined to live and grow in peace. With this determination comes the explicit understanding and respect of power associated with such a community. A group formalizes itself through physical space, which in turn represents the group. A Center will formalize our community within the society at large.

It is a time when foster children are not placed in caring homes due to prejudice. It is a time when it is not particularly safe to walk down the street due to hatred. It is a time for the Center, where we can control our own space. And we have, in fact, the power to make that space.

Who are the people involved in making this space? A disparate group of both activists and novices, men and women of various ages. The group has worked almost a year settling up the structure of the organization. The incorporation papers have been filed with the Secretary of State. Tax-exempt status will soon be sought. Questionnaires to prospective tenants are being mailed.

As always, more help is needed. If you are interested in the Center, call Dennis Espisito at 267-1464, or Ann Maguire at 725-3307, to find ways you can help.

The purpose of the Center, as stated in the by-laws, is to be a unifier for organizations and individuals in greater Boston's lesbian and gay community. As a non-profit corporation, it will assist in the provision of health, education, social, cultural and recreational services to the community. In order to best serve the needs of the community, the Center intends at all times to encourage participation in its programs of people from all racial, ethnic, and religious groups, and from all economic and age levels.

With your help, the goals can be accomplished, and the Center will become a reality.

Laurie Huber is a health care worker and the vice-president of the non-profit corporation working to develop the Gay and Lesbian Community Center.

"Speaking Out" is part of our continuing effort to provide a true forum of opinion for the community. We encourage you to send your ideas, feelings, and comments to us and we encourage you to respond to any ideas expressed in this space. Submissions to "Speaking Out" should be TYPED and DOUBLE SPACED, and, if possible, held to under 5 pages in length. The GCN staff collective reserves the right to limit length and number of signatures in "Speaking Out." The opinions expressed in "Speaking Out" do not necessarily reflect the views of the newspaper, the staff, or the advertisers. Write c/o Speaking Out, GCN, 167 Tremont St., 5th Fl., Boston, MA 02111.

Community Voices

reject judaism

Dear GCN:

Last February a letter I wrote to you about the Jewish *religion* (perverted by you to an attack on people of Jewish ancestry) and sparked a lot of sound and fury in your letters column.

The enclosed article from last Sunday's NYT ["Israeli Women Protest Divorce Laws, Sunday, Feb. 8] illustrates perfectly the anti-feminist, misogynist nature of the Jewish religion. The rabbinical treatment of women is outrageous. It is difficult to see how such a religion can be reformed. It can only be rejected. And by so saying, don't make the mistake of believing that I am holding a brief for Paul. To the devil with him, too!

Emma Whitby
Philadelphia, PA

deseo tener correspondencia

Apreciados Amigos:

Deseo que por medio de su revista sea publicado un anuncio en idioma Español, deseo tener correspondencia con jóvenes de su país, entonces, creo que el mejor medio es su revista. De antemano les pido el favor de fijar un precio a mi solicitud, ya que en "Spartacus" no aparece el precio o valor para sacar un contacto.

Me agradará tener la revista de ustedes, pues estudio Inglés en el "Consejo Británico"; primer nivel, entonces en un futuro me ayudará mucho a complementar lo aprendio. Espero que no sea un dispendioso y molesto deseo el mío, les ruego me disculpen por no tratar de escribir en su idioma, espero tener buena suerte, y que uno de ustedes sabrá algo de Español para responder a me deseo.

Tengo 30 años, soy publicista y vivo en la Capital de Colombia. 1.70 de estatura, cabellos negros, amo la honestidad y la lealtad en una relación de pareja. Podría hablarles muchas cosas de mí, espero ustedes me contesten y así poder tener la alegría de escribirle a un hombre de su país.

En Bogotá no hay grupos de militancia Gai, tampoco revistas, pero si algo de represión y todo cuanto tiene que ver con atropellos de la policía. Etc.

Bueno, deseo que ustedes me consideren como un conocido, si desean viajar a Suramerica no olviden que podré ayudarles aquí, he incluso ofrecer alojamiento.

Espero pronto tener noticias de ustedes, Atentamente;
Sven Gómez Rodríguez
Apartado Aéreo 56457
Bogotá, D.E.
COLOMBIA

as a prisoner and a lawyer

Dear GCN:

As a prisoner I would like to thank you for the space you give lesbian and gay prisoners in your paper. And as a former criminal attorney and someone who has helped other inmates for 24 years now, I realize the need for education of prisoners in self-help pro se litigation, as most are indigent and unable to proceed in post-conviction and civil rights issues. Most organizations (including the ACLU) will not take on individual cases, only class actions against prison systems.

We need a publication such as the *Prison Monitor* used to be, before it went out of business, to supply prisoners with actual copies of cases which have been won.

I have won 259 cases, including two Supreme Court decisions, and would be glad to offer my knowledge to other prisoners who have questions about pro se litigation.

Thanks GCN. You're great.

Philip Twiddy
09718-056
Box 4000
Springfield, MO 65808

[Prisoner Project note: We've had irregular experience with prisoners helping each other. Often, just as a prisoner, or GCN for that matter, gets to be 'effective' in fighting the system, that prison cuts off communication. Still, we encourage this mutual help; just don't send out your only copy of your materials, and be ready for possible 'arbitrary' interruptions in communication. Write directly to Philip, not to GCN. Good Luck!]

maybe now i can come out in mind

Dear GCN:

I have received your sample and have showed it to several of the girls here and we'd all appreciate more of them.

I also would like to know if there's a place in Indianapolis here that publishes views as you do. For when I get out, I would like to help out in order to show how grateful I am for this GCN.

Maybe now I can come out into the open and stop hiding behind closed doors as well as mind.

I'm seeking a penpal if possible. I like fishing, camping out, open fires as well as fireplaces, reading, music, dining, crochet and cooking. Please send SASE if possible. I would like to hear from women that are gay in prisons and on the street.

Yours truly,
Ruth Johnson
865234 IWP-IDOC
401 N. Randolph
Indianapolis, IN 46201

gay image not-'productive'

Dear GCN:

I was charged back in June for 'sexual misconduct' and was locked up, past the official time, because they say I am not a productive citizen of this prison for my being gay.

I am a feminine type of gay. I am a 'girl' and live my life in that manner. I enclose a threatening letter I got from the administration last week. Is this fair? There's nothing wrong with what I do. I push it on no one. But still the harassment keeps coming up and I am tired of it! There are only a few of us here. A lot of closet cases, though!

Keep warm! (Please write!)

Kyle Edmiston
Box 400 - 13695
Rawlins, WY 82301

[Prisoner Project selections from Kyle's 'State of Wyoming Memorandum'] "The Warden's office received your grievance regarding ear rings. It is answered as follows:

(1) You promised that you would avoid homosexual encounters [Kyle notes in the margin: I have not been involved in actual sexual misconduct, just my feminine image]

(2) You've admitted to making your own makeup so you can 'shadow' your eyes [Kyle: Yes, I wear makeup]

(3) Your earrings are totally feminine and serve to accentuate the image you try to promote;

(4) Earrings are tolerated provided that are not unusually feminine and hang from the ear along the face. Your earrings are very long and not only are they overly feminine but they serve as a safety hazard should someone pull on them.

You are promoting the homosexual role and if you continue to do so I will have no choice but to discipline you. Your grievance is dismissed. The Warden."

GCN prints all letters to the editor except personal attacks. Carbon copies of letters sent elsewhere are only printed on a space-available basis. Letters should be TYPED and DOUBLESPACED and limited to five typed pages. Send to Community Voices, GCN, 167 Tremont St., Boston, MA 02111.

GCN JOB OPENING

FEATURES EDITOR

Recruit and sustain pool of volunteer writers. Assign and edit weekly feature articles and calendar, and monthly book review. Assist in design of features pages; responsible for lay-out of features pages. Requires writing and editing experience, strong verbal, organizational and interpersonal skills, and ability to work with deadlines. Lay-out experience helpful. Application deadline: March 27.

Positions require familiarity with gay and lesbian community; commitment to gay and lesbian liberation, feminism, anti-racism, and collective decision-making; and an awareness of class issues.

All GCN staff members receive \$180/week plus 4 weeks paid vacation, complete health/life insurance and sick leave. GCN also offers staff members a flexible, non-hierarchical work setting, with room for independence and innovation.

GCN strives for a multi-racial staff and board, and for equal representation of dykes and fags. Currently our staff is all white, with two men, six women, and two positions unfilled. Our board is comprised of two men of color, two white men and four white women.

FORUM ON U.S. IMMIGRATION LAWS AND PRACTICES APPLIED TO GAYS AND LESBIANS

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- Applying for a Green Card

Dukakis on HIV Testing

Continued from page 1

routine testing include the administration of the HIV test to every college student in his or her pre-college physical? And would the students be counselled on the meaning of such a test prior to the test, or will the fact that they are being tested for HIV antibodies be buried in small print at the bottom of a "consent" form? The *Globe* states that the test should be "anonymous." What kind of confidentiality could be guaranteed if testing were to become so widespread?

While the Dukakis opinion on HIV testing is only rumored, a source who asked not to be identified told *GCN* that someone in the state administration "who would know such things" leaked the information.

Kessler is aware of the rumor which he said is "based on some personal questions [Dukakis] raised" in a meeting. Dukakis asked something to the effect of "should we be thinking about mandatory testing as a way of curbing the spread of AIDS?" said Kessler.

Kessler said he is confident that Dukakis, who has recently announced his presidential candidacy, will not attempt to institute mandatory testing. He's been reminded that he signed a bill against mandatory HIV testing,

said Kessler. The bill, passed by the State Legislature last year, prohibits testing by employers.

Kevin Cathcart, director of Gay and Lesbian Advocates and Defenders (GLAD), said he has heard "alarming reports from people in the administration that the governor favors mandatory testing." While Cathcart does not think such testing could go into effect in Massachusetts due to a strong Department of Public Health, he expressed concern about "what position [Dukakis] will take on the campaign trail." "I worry what he's going to say in other states where there aren't good public health officials," said Cathcart. "If [the rumor] is true, it makes me nervous. It's another one of those areas where [Dukakis'] personal views are not well informed by fact." Rather, such a position is informed by a combination of "homophobia and quick reactions," said Cathcart.

The Department of Public Health (DPH) is opposed to routine or mandatory testing, according to John Stobeirski, spokesperson for the department. "The test has such grave implications that the DPH strenuously urges that it be accompanied by counseling," said Stobeirski. "That would be difficult to ac-

complish with routine testing." Stobeirski said the DPH recognizes the benefits of increasing the availability of HIV testing, which, he said, differs from routine testing.

Dukakis' press secretary, Jim Dorsey, did not return *GCN*'s calls.

Lavender

Continued from page 3

important role. That doesn't mean I agree with everything they did."

The LHM has been active since the fall of 1986. The group was formed primarily by present or former members of other organizations, such as the Gay and Lesbian Alliance Against Defamation (GLAAD) and the Coalition for Lesbian and Gay Rights (CLGR), who wanted to escalate the level of lesbian/gay protest. Among their past activities have been disruptions of a dinner for political and church officials, a service by anti-gay Archbishop John J. O'Connor, a forum at which New York *Times* representatives spoke about balanced reporting, and sit-ins at the offices of New York Senators Alfonse D'Amato and Daniel Patrick Moynihan.

—filed from New York

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“Frank Chickens” raps about race and culture

Japanese Feminists Perform

Frank Chickens, a performance duo. Asian Women in Two Worlds conference, MIT, Cambridge. March 14.

By Ramelle

“Frank Chickens” is two Japanese women who live in England and do a music/theater/dance performance. Their music is a combination of English punk, African, and disco, but the main of it is based on the Japanese popular style, infused with strong rhythm and percussion.

Leftist political issues and wry commentary on life in general form the bulk of their performance's content. They used taped accompaniment (from a “box”) and sang while they danced. The Chickens contrasted quick flowing motions with a sharper, stronger dance style taken from punk and disco.

Frank Chickens performed a piece about racism against Japanese people: a line, “Why don't you look me in the eye” with the two dancers staring straight ahead, was very compelling. “Sacred Marriage” satirized the process of choosing a “suitable man” and the institution of marriage as giving women a place in society and material comforts; it also touched on the fact that people sometimes marry for immigrant or resident status.

“Two Little Ladies” described two women who “ran off together,” “wanted to go further,” “to be with each other.” Feminists could have problems with lesbians being described as “two little ladies,” but the song does present women who chose to radically change their lives to be together.

Frank Chickens also did several pieces with a more Japanese orientation: “Mossimya,” a song and dance about the moth monster featured in Japanese monster movies; “Japanese Girl,” a popular Japanese love song with slides of Japan and a melodramatic, spoken love story which broke into song on the line “I'm a Japanese girl, I'm innocent”; and “Street Angels,” a song about Japanese kids dancing in the streets.

A strong thread through the Chickens' show was the awareness of racism directed against Japanese people, especially in individual's attitudes. The women made alot of satirical/funny comments during their ongoing patter with the audience about how they could feel superior when people had trouble pronouncing Japanese words.

Many of their pieces seemed to be dancing between mockery, of the different cultural idioms they

were drawing on, and sensitivity to what they value in the cultures they've experienced, and to the place of song and dance in cultural history.

Frank Chickens brings joy, driving energy, humor and understanding to their performance. They have a rapport with the audience — who loved them. You'll remember the songs and rhythms and want to see them again.

JOHN GRAVES
Ph.D., L.S.W.



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REAL PAPER AWARDS

J & S Automotive

BEST AUTO MECHANIC

It looks like a big commercial garage, but there are all these weird little things about it. Reggae music is blasting away, signs for political and union meetings are taped up, the mechanic might be a woman, and sometimes it's hard to find anyone in charge. J & S has been Boston's hippest garage for years and years, and for the last few years, it's also been the best. Even when they didn't know how to fix everything, they never cheated anybody or covered up. So over the years they kept learning new makes and new techniques, and now can repair about anything. Their speciality is still Dodge Darts and Plymouth Valiants, those classics 'ot dependability. But they're ready for anything and did most of the work on the antique vehicles for the movie “The Brinks Job.”

Reprinted from Real Paper, “Best of Boston,” Fall 1980

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The Hung & the Restless: Still in the Dark at the New York

A review of the men's films at the 1987 New York Gay Film Festival

By Paul Vincent Leone

I'm a gay male and this is 1987 and the world has been living with AIDS for eight years. When I first moved to New York City in 1975, I came out into a community still booming with post-Stonewall freedom. We talked freely about our sexual encounters and we went to places like Crisco to disco, the Mine Shaft to gawk (or get pissed on depending on your preference), the Stud to visit the backroom, or the Ninth Circle to put quarters in the juke box and get plastered. We did it at the baths, on the piers and in the trucks. We watched Harvey Fierstein poking fun at getting it up the ass at The International Stud on stage at La Mama. We got kicked out of The Duchess. We bought speed on Sheridan Square. We checked our clothes at some doors. We cloned. We got the clap. It was a hard life, but we braved through our overindulgence with a little help from the hair of the dog and a shot in the ass at St. Vincent's Hospital now and then. We used to be able to bounce back.

Things are different now. Harvey's still at La Mama, but he's not getting fucked anymore — he not even kissing! The Stud is a restaurant. The piers are gone and we freely discuss the fact that we haven't been laid in months. Worse yet, some of us are still fucking and sucking madly but claim not to. We are dealing with a new revolution, a microscopic one that has forced us to revolutionize within the ongoing struggle of being recognized and respected as the very large and powerful group we are. Most of us used to believe that the

most positive statement we could make about our sexuality was sex. We thought that if we experienced our own sexual freedoms with total abandonment then that meant that we were indeed free. The price has become too high nowadays to still take and rely on that stand. We have to completely revise our sexual identities and



Chuck Solomon and his mother, Bette

at the same time continue with our struggle against the tightening the noose of oppression. We really have a lot of work and thinking to do. If your life hasn't been completely changed by AIDS yet, it will be soon, one way or another.

Call me crazy, but I expected the 1987 New York Gay Film Festival to provide us with more films reflecting on this upheaval. None of the Main Selections dealt with it. Only two films in the entire festival did: *Chuck Solomon: Coming of Age* by Mark Huestis and *A Virus Has No Morals* by Rosa von Praunheim. It's frightening to think that we may be experiencing some sort of mass denial here for a variety of reasons. The media blitz and reaction alone makes me catatonic at times. My sex life resembles nothing in particular because in comparison with my past sex life it does not exist at all. Having friends, and friends of friends, die makes me want to hide under the blankets. It's so much easier not to look at the enemy, to deny that it exists. Easier, until the monster is upon you. I don't want to go to the damn festival and see nothing but death without answers either, but I realize that it is precisely that uncomfortable and fear that *must* be faced in order to take positive defensive measures against the beast instead of letting denial lead us down the path of death. It seems that the gay film world could give us more than they have. Mainstream television has more to offer in that regard and that is an embarrassment.

Okay, okay, I had a good time anyway. Susie Day did the gal films and I did the guy films and we would pass in the lobby flashing our pink press passes. Really

Festival Obsesses on Lesbian Obsession

A review of the women's films at the 1987 New York Gay Film Festival

By Susie Day

With scores of films contributed by some forty directors from twelve countries, the New York Gay Film Festival easily ranks as one of the foremost gay cinema events. Again this year, Festival organizers have succeeded in compiling an array of films that represent the current international spectrum of homosexual life and art. This may not be exciting news, however, if you are a lesbian. And if you are one of those lesbians who look to the big screen for some larger artistic truths about your own little life and loves, the news could get downright depressing. This year's Festival seems to have narrowed its international spectrum to admit only one overriding lesbian theme: obsession.

Virtually every film presenting fictional stories of lesbians manages to reduce the desire of one woman for another to a cinematic metaphor for hopeless love. Celibate women throw themselves at sexually active straight women; earthy brunettes pine for remote blondes; younger women yearn for attractive older women; over and over again, passion is seen as definitively lesbian if it remains largely unreciprocated. And for these screen lesbians, who almost literally are their own obsessions, lesbianism appears as a passive, self-indulgent response to that mythical Void left by a Bad Mother, a Troubled Past, a Stunted Self. This compulsion to seek our selves in another woman exists for many of us, but surely, there is more to us than that. It is because of this Festival that I have learned the true meaning of the words of noted actor and heterosexual Ronald Reagan, when he so plaintively asked, "Where's the rest of me?"

One of the missing parts of our cinematic body politic is lesbian sexuality. Though one woman's obsession for another may drive her to madness, it usually steers her clear of lesbian sex. *Afternoon Breezes*, a Japanese film written and directed in 1980 by Hitoshi Yazaki, serves as an object lesson for obsessed lesbians who try to pass for straight. Mitsu is a young woman, fatally infatuated with her sophisticated, heterosexual roommate, Natsuko. She makes a deal with Natsuko's boyfriend, Hideo, to sleep with him if he will leave Natsuko. They have laborious sex, Hideo breaks up with Natsuko, and the roommates are left in platonic bliss, until Mitsu discovers she is pregnant.

Natsuko kicks Mitsu out of the apartment, then gets a job hostessing in a bar. This leaves Mitsu with no alternative but to follow Natsuko everywhere, cry, throw up a lot, and ultimately return to Natsuko's apartment, where she commits suicide in the midst of her life saving's worth of flowers. Overall, the film's pace is plodding; its tone exudes a pseudo-poetic nihilism, literally drummed into what remains of the audience's consciousness by the incessant dripping of a kitchen faucet into a metal sink.

From France comes Christine Ehm's 1984 film, *Simone*, another saga of woman-identified obsession in which the kitchen sink plays an important role. Simone is a love-starved gamine, the victim of a murky past which is never explained but which remains sufficient to justify her habitual, fantastic lying. What luck then for Simone to meet a mysterious middle-aged woman on *le metro* who is also an ace liar! Francoise and Simone fall into an immediate, cat-like fascination, and invent all sorts of false identities to both attract and distance one another.

On days they can't think of anything to dissemble about, Simone stands at her sink, silently washing dishes, while Francoise sits at the kitchen table, playing solitaire. Occasionally, they consummate their celibacy by kissing — quickly, shyly, and always in public places like parks or taxis. Eventually, Simone tires of their aloof dream-life and wants to know who her friend really is. Francoise resists violently, and Simone becomes — obsessed. More following, more crying; in short, more lesbianism.

Yet, for all its despondent chic, there is a wry intelligence about the film. Christine Ehm made *Simone*, her first feature film, when she was only 19. She is probably capable of brilliance in her later work, if she manages to avoid the tasteful asexuality that made the audience on the night I was there more than a little cranky. One woman, during the latter part of the film, beat an indignant retreat up the theater aisle to the door, then turned back to us in our seats. "Lesbians aren't *this* cool," she announced. The announcement cheered the audience immensely.

The Wolf Girl, a West German film directed in 1985 by Dagmar Beiersdorf, looks at the longing of many young women to seduce a sensuous, maternal older woman. Mascha is a successful white filmmaker approaching middle age, who is struggling with an oafish male lover and a floundering career. She befriends a young Black woman named Dennis, who makes her home in the West Berlin underworld of pimps and transvestites. Early in the film, we learn that Dennis' mother is a prostitute, gone insane from life on the streets, and that Dennis, the "Wolf Girl," is therefore hungry for a primal relationship with this mature white woman who she also periodically condemns as "bourgeoise."

But Mascha is a resolute, de Beauvoir kind of feminist, who is more passionately interested in her own freedom than she is in Dennis' passion. She reads books about how the patriarchy systematically reduces women to mere bodies. Then, on vacation with Dennis in the German countryside, Mascha begins to discover new independence based on the recognition of her own body's desires. Unfortunately, her body's desires do not include Dennis' body.

We see Mascha and Dennis actually kissing once on a gentle slope in the sunlight. Dennis is, unsurprisingly, the initiator, while Mascha looks determinedly uninitiated; more like she's hoping the little minx will go away so she can get a tan. For all her efforts to be acknowledged, Dennis seems to exist for Mascha as a sociological abstraction. Her Blackness, her hatred of straight men, the raw freedom with which she lives her life, serve Mascha mainly as signposts along the road to middle-class self-actualization.

Sometimes the pleasure of an obsession is heightened by adding a little danger. *The Berlin Affair*, also from West Germany, tells the story of a romance between the beautiful but bored wife of a Nazi diplomat and the beautiful but devious daughter of the Japanese ambassador to Germany during the dangerous years when Hitler was in power. For some reason, director Liliana Cavani seems to have wanted to add a sumptuous feel to that dreary, hairshirt moralism connecting obsessive sex with certain death. What results is perhaps unintentional parody of sexual passion, 1930's elegance, and Nazi Germany. To bad it isn't funnier.

Mitsuko, the daughter, and Louise, the wife, discover one another in an art class and are soon making torridly clandestine love. Heinz, the diplomat,

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Louise Marleau and Albane Guilhe in *Anne Trister*.

Gay Film Festival

nice to go to a movie theater that's filled with gay people, surrounded by them without any social pressure to interact. Made me wonder what Grand Central Station at rush hour would be like if we were the majority. It really can be sort of refreshing to be with gay people in a non-cruising environment, a pleasure that no doubt is going to become a growing necessity for all of us, men and women alike, straight and bi and gay in the years to come. The Eighth Street Playhouse is a friendly place that sells coffee and lets you smoke in the back few rows, so what could be bad?

The Rose King, for one. Werner Schroeter, "Germany's most acclaimed avant-garde filmmaker" appears to be about as avant as an old dog in the directorial chair of this, his most recent film. Can we really still consider deconstructing text avant-garde? Is there such a thing as retro-avant-garde? Most annoying is the fact that this film is incredibly gorgeous to look at, beautifully edited and richly embellished with entertaining clichés. But it doesn't go anywhere, unless you consider grafting roses onto your loved one as a grande finale getting somewhere. This is not an avant-garde film. I'd put it somewhere between neo-classical moderne parody and Bergman rip-off. This kind of material needs Charles Ludlam and The Ridiculous Theatrical Company at the helm or it just won't play for me. So call me a plot queen if I like to be aware of the characters and their motivations. It would take morphine suppositories to get me to sit through this one again. This was Magdalena Montezuma's last film, no doubt her revenge too.

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Wieland Speck on Filmmaking in Germany

An interview with Wieland Speck, director of *Westler*, the opening night film at the 1987 New York Gay Film Festival.

By Jon David Nalley

Opening the 1987 New York Gay Film Festival, *Westler* showcased the work of Wieland Speck. The 35-year-old Freiburg native is recognized as a vanguard of Germany's "new generation" of gay filmmakers, a generation which has suffered from the dry-up of funds for independent films under the current conservative government of West Germany. Speck noted the cognitive dissonance of the new situation: "The filmmakers who were used to dealing with the government policy are now having to deal with business people to obtain funds for their work. They can't cope with that source of money."

Speck is too young to have benefited from the State system of film funding which reached its zenith ten years ago under the previous government. "There are a lot of victims," Speck commented. "Filmmakers who can't get money, can't make films anymore and are frustrated." Having directed three short films with private funds he raised himself and with the editing of three more films under his belt, Speck was able to bring his story treatment for *Westler* to ZDF (West Germany's National Channel 2) with a proven track record.

Speck explained: "They liked the video shorts I sent them, but their attitude was 'Do we really need another gay thing?' You understand, they had done a von Praunheim film. I reminded them that ZDF had done the von Praunheim film at least six years before, and further I explained that I was from a new generation of gay filmmakers in which the gay story is not the main issue but rather a part of the whole picture. After that my relationship with the major channel was quite easy."

One concern ZDF did have was the logistical handling of the sex scene between Felix (the West Berliner — Sigurd Rachman) and Thomas (the East Berliner — Rainer Strecker). A discussion ensued about showing sperm after the orgasm. "As far as ZDF was concerned, it was sweat. By dealing with the situation at that level they were able to use the scene. It can be considered our contribution to safe sex," the Berliner mused. Of the reaction by the German public, Speck commented that "the department of ZDF which handled the film was stunned by the amount of letters received — most of those from people in small towns for whom the film was very helpful."

Speck had tried to make scenes taking place in East Berlin as explicit as possible, which brought forth positive reactions from gays in the German Democratic Republic (East Germany) who can easily pick-up television broadcasts from the "West." "While those in East Germany don't write letters to West German television for obvious reasons, I've been able to gauge their reaction from ex-Easterners and what they hear from their friends. Overall, the comments are that their portrayal was received very well. . . that for the first time gays in the East felt someone in the West was taking them

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Lineke Rijxman (l), Henriette Tol (r), and an unidentified actress play prostitutes in *Broken Mirrors*.

Gorris' *Broken Mirrors* Fails to Reflect Times

A review of *Broken Mirrors*, by Marleen Gorris.

By Sarah Schulman

A few months ago I sat down and re-read Adrienne Rich's 1979 article *Compulsory Heterosexuality and Lesbian Existence* and frankly I was shocked. This piece, written before Reagan's election and before the feminist sex-wars tore apart the women's movement, was so enraged in tone and so radical in argument that I was forced to confront how far feminism has moved to the right, how conciliatory our presentation has become and how carefully stated any attempt at analysis must be. Anything published today with that amount of fury or with the precise ideological tone of Rich's piece would be dismissed as rhetoric, embarrassingly negative or boring. I find myself in a state of personal conflict because I know in my heart that the arguments at the base of Marleen Gorris' new film *Broken Mirrors* are true, but my sensibility is such a reflection of the time in which I live that I find its mode of presentation too blunt to be optimally effective. Perhaps Gorris herself feels similarly, considering now much time it takes between an idea and a finished piece of artwork, and how quickly the women's and gay liberation movements are victims of style.

Gorris' first film *A Question of Silence* was a smart, subtle study of three women who brutally murder a man they do not know. It was an insider's story that made the women in the audience smile and the men squirm. Her work was sharp, unique and definitely polarizing. It was a film for women. *Broken Mirrors* is very different. It is a somber film about the lives of ordinary Dutch women who work in a rather upscale brothel called Club Happy House. It explores their attitudes about their jobs, usually with a sarcastic, stand-up comedy delivery, and less successfully, their relationships to each other.

The brothel, formerly the prime arena of the male imagination about women, has been transformed into the setting of the newly constructed feminist fantasy about women. Ordinary women, beautiful in their usualness, come together from a variety of social and racial backgrounds to collaborate on fooling men into thinking they desire them, when actually they just want and need men's money. This view of the brothel has become version #1 of the lesbian metaphor for heterosexuality. Version #2 is where the women actually believe that the men value and love them. Version #3 is where the women actually love and desire men. Version #4 is version #2 and #3 but this time the women and men are right. Take your pick and you'll know where you sit on all the sex and sexuality debates. But, in Gorris' rendition the men are mocked and despised at every turn and still get their orgasms exactly the way they want them. The women, on the other hand, get their hundred guilders and spend more time talking themselves into not changing than imagining alternatives. Completing the metaphor, each woman pays a price for the deception by experiencing an intensely personal pain which manifests itself in different degrees of self-hatred, self-destruction and self-denial.

Yet Gorris also provides us with the classic subplot of women's subversion of institutions that oppress them, using the most powerful and transforming medium, their relationships with each other. Yet, this idea, at the core of my experience, seems clichéd when so earnestly expressed. Gorris' illustration is the growing friendship between Dora, an art student and experienced prostitute, and Diane, a new recruit who needs money to support her child and heroin-addicted husband. In the process we hear many one-liners of advice from Dora to Diane, tossed out like slogans on t-shirts.

Many of these are absolutely true but it just wouldn't do to wear them anymore.

"If he wants you to say he's got the biggest cock in the world then he's got it."

"This isn't work, this is madness."

"Even the nice ones aren't nice."

Gorris also introduces a subplot about a psychotic businessman who enjoys kidnapping women, assaulting, disfiguring and finally murdering them. His pleasure lies in their humiliation, which he documents with a Polaroid camera, capturing each victim in precise moments of horror, numb pain, capitulation and death. Then he goes home to his wife in their affluent home and discusses literature. The subplot doesn't really work because of the non-textured, didactic message about women and resistance. But many of the scenes in the brothel are touching, entertaining and interesting, if often a bit stereotypical. There is a great moment during the visit of a mob of horny teenaged boys where Gorris cross-cuts from one bored prostitute to another showing us exactly what boorish and ridiculous behavior they must tolerate from those idiots.

Although the lead performances are too restricted, the director has worked well in ensemble, developing distinct characterizations within a large cast. And, ultimately, the developing relationship between Dora and Diane is compelling and creates more tension than the murders do. In a 1985 interview with Andrea Weiss in the *New York Native*, Gorris said that *Broken Mirrors* is "not a film about prostitution. It's a film about how men and women are together."

Given the current Nice Guy trend in homosexual politics in which it is no longer appropriate to critique heterosexuality, it is this depiction of "men and women together" that becomes problematic. It is my personal opinion that the social construction of heterosexuality exists and is oppressive whether or not men are nice and kind or brutal and abusive. Using the metaphor of the "bad man," even though he exists, can, and in the case of *Broken Mirrors*, does remove recognizable elements and distills the presentation into rhetoric. While Gorris could draw the same conclusions about men's and women's social/sexual relationships by showing the complex contradictions present in those relationships, she has stylized the argument by employing highly-charged caricatures: prostitutes and murderers, thereby weakening her opportunity to make social commentary.

Gorris has been accused by other reviewers of presenting one-dimensional male characters. This is absolutely not my problem with *Broken Mirrors*. There exist in this world men who are like the men in her films. However, in order to make the most effective statement possible, and to make it larger than a few extra-psychotic personalities, there has to be a generalness and familiarity of detail that lets the audience identify with the emotions expressed.

The lesbian film critic B. Ruby Rich wrote in her 1984 *Village Voice* review of *A Question of Silence*,

It is this fundamental sense of identification — an ideal that triggered the women's liberation movement but later sank under the weight of its own naive expectations — that Gorris develops in her characters and sparks in her audience.

In *Broken Mirrors*, the individual personalities and realities of the prostitutes outside the brothel, and their complex personal relationships with men and women would have had to be more fully established for this degree of identification to have taken place. For that reason the film is ultimately unsuccessful. I could not find my reflection in these mirrors.



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The Hung & the Restless

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Up the same retro-avant alley we come across *Or d'Ur*, *Betsy* and *Amour Impossible*, three films by Bacher Chbib. Unlike Schroeter, who uses a slick surface to coat his work, Chbib relies on the roughness of a hand-held camera and the visibility of his crew to enhance his *verite* visions. *Or D'Ur* is a curiously deceiving film about a male brothel in Montreal run by a woman. Hustling chatter runs from in-calls vs. street work, to youthful experimentation with drag, to drugs. The camera is constantly moving, zooming in and out all over the place. Every scene is poorly miked. Lights and crew appear in the background and the characters are presented as interviewees. But the film is not a documentary and we the audience are not really sure of this until the end of the film. Up until this point the film stands on its loose quality and the assumption that we are somehow being confided in by these people on the screen because of it. But that loose quality quickly stiffens when you realize that you were being duped. Nevertheless, the manipulative powers of this movie give it a certain glow. Besides I'm an ex-film student and I have a soft spot for small, poorly-made black and white films. This, in my opinion is the best of the three.

Betsy gives us the same group of players, different names, same fake *verite* style but this time with a comedic theme, making it less likely that we will accept what we are seeing as real life. John Wimbs' expanded drag persona in this film is interesting only to a point, then somehow seems offensive and boring at the same time. I never believed that he was truly adored wearing women's clothes, instead it seemed to me that the concept of drag for men was being mocked without any real exploration. *Amour Impossible* takes the drag a lot more seriously making it somewhat interesting but by this point I was a little tired of watching Chbib's troupe tramping around soaking up local color. It becomes too much of a tease to be constantly drawn into what appears to be raunchy street-life only to realize that it's just Chbib's group of pseudo hips who choose



Afternoon Breezes

to stay comfortably at the periphery of the gutter. I suggest that if they want to walk on the wild side they should screen *Trash* several thousand times and learn a thing or two about getting down and dirty from Holly Woodlawn.

Children, *Madonna and Child* and *Death and Transfiguration* make up a trilogy of films by Terrence Davies following the life of a gay man from elementary school to death. All three films are punctuated with intense emotional high points. Davies throws out "turning points" to us that are very accessible and easy to relate to. For example, being in the showers with all the other boys and knowing you were different by your reaction to their naked bodies; or watching your mother cry; or watching her die. Davies' camera work is reserved, allowing most of the action to pass through his beautifully composed shots. A lot of abusive males gang up on our protagonists during his childhood, including his father. He submits to this abuse and later lusts for it. He continues to live with his mother through his adult life, slipping out at night to give blow jobs in bathrooms. We never see him have a relationship with a man, only a string of anonymous encounters that lead him back into a loop of torment. Considering it was made in 1974, this trilogy is semi-prophetic in its negative take on the gay male loop of substituting this kind of sex-life for true freedom. These three films triumph where Chbib and Schroeter fail; Davies relies heavily on his modern visual imagery but doesn't assume that the content will be carried by the style.

Schroeter and Chbib are no doubt considered modern filmmakers but it's interesting to notice that Terrence Davies' trilogy comes off as a much fresher work of art despite its age. Could it be that any art created in post-modern times refuses to be modern no matter how hard the artist tries to push it in that direction? Or are we simply post-modern because all the modern artists pushed too hard? Mr. Davies chooses to let us enjoy extremely long scenes without dialogue instead of making us suffer through them by giving us a good reason to have them there; he has the courtesy to present his characters in full before branching off into his individual imagination. It becomes a pleasure then to have the chance to just see our characters sitting alone doing nothing in particular instead of becoming a bore. Because we empathize easily with our sorrow and repressed hero, this trilogy becomes powerfully gloomy.

Kenji Fukasaku's *The Black Lizard* is as fun as ever, with Akihiro Maruyama playing the world's wickedest woman in this big and colorful espionage flick. Akihiro puts most other female impersonators to shame with an overabundance of graceful fire and music, as Addison Dewitt would say. A good time for all, bringing the kids, they'll love it. I don't know whether this can really be classified as a gay film, but it certainly is great gay entertainment. So is *All About Eve* and *Personal Best* but I don't see them at the festival. It seems to me that a majority of films in the festival including this one seem to have a questionable value as far as being "gay films." Maybe the problem lies in the fact that the question "What is a gay film?" is one that cannot be answered. But let's at least approach the question.

A film is a film and a strip of celluloid doesn't take on a sexuality of its own just because someone gay either made it or stars in it. If it only becomes semi-defineable in terms of sexuality through its content it seems possible that a film can be constructed entirely by heterosexuals and still be a gay film. Or can it? Did Liberace produce gay art simply because he was gay and an artist? Does the fact that he was closeted affect the validity of categorizing his work on the keys as being gay? The question still burns for me, "What is a gay film? Maybe the festival forced me into almost having an ulcer in my attempts to answer said question because the majority of films in it seemed to refuse to peel the layers off of what gay life is really like for gay males in the world today. We are instead offered quasi-erotic blasts from the past and highly stylized epics

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THE TERRACE ROOM AT THE BOSTON PARK PLAZA

German Filmmaker

Continued from page 9

seriously."

Some of *Westler's* footage was shot in East Berlin — done illegally by acting like tourists. "You can get permission to film in East Germany, but you need a 'different script,' a year for that government to go over that script and then you get a person who is always with you. Tourists are allowed to bring a Super 8 camera, but with no sound. Because we couldn't afford the whole process, we did the sound later." Scenes filmed in the East that appeared in the film had music and street noise dubbed on.

Westler opens metaphorically in Los Angeles, of all places, where Felix recounts the thousands of years of westward movement by Europeans "like stampeding cowboys" across Europe from the steppes of Asia and ultimately to their conquest of North America — a land where cities represent the future, unlike Europe where cities embody the past. Felix, in a reversal, discovers his "true love" by going on an Eastward journey via the S-Bahn Friedrichstrasse border check point. As a reluctant guide for his American visitor, Felix tours East Berlin, eyes Thomas, cruises him, and makes the final contact with him at the Alexanderplatz. From there we get a taste of love on both sides of "the wall" and weighty questions regarding "freedom" — which is better, the economic freedom of those in the East with no political openness, or the economic rat-race of the West in which one can have political freedom if one can pay for the privilege.

At the beginning of the film — which has won first place in the

1986 San Francisco Film Festival and the Ophuls Competition at the Sahrbrucken Film Fest — Speck says he was affirming the connection between the North American and European cultures and the importance of American pop culture to West Germany, filling-in for much of what was destroyed during World War II.

Westler brings us more than the saga of Felix and Thomas: it gives viewers a glimpse of East German bureaucracy and the incursion into private lives by that government, while preserving reality above propaganda (unlike the films we saw in the U.S. during our elementary school years which reduced the German Democratic Republic into dismally drab and barren). The film ends without resolving whether Thomas' effort to go West will succeed, and further, one is left wondering about Felix's ambivalence regarding Thomas' possible future residency in West Berlin.

Wieland Speck — who studied 16mm film technique at the San Francisco Art Institute in 1980, started out in film as an actor, then had to stop acting because he "wanted to say more" — has said many things in *Westler*. Look carefully: Speck expresses sympathy, while at the same time criticizing. The black and white view doesn't hold up for him.

Lesbian Obsession

Continued from page 8

becomes suspicious, then hostile, then turned on. He joins the women to create an ill-fated threesome, controlled by the stereotypically inscrutable Mitsuko, who makes the husband and wife take sleep powders when they are alone, so that they will only have sex with her. With the Reich closing in, the only sensible thing

to do is to commit triple suicide. Louise, however, accidentally survives and recovers enough to narrate the film.

There is something eerie, if not actually frightening, about watching a movie showing beautiful young Nazis in love. Eerie, too, is experiencing the Third Reich as a form of gay kitsch. The film carefully avoids revealing any *really* ugly manifestations of Naziism (there are no swastikas, no storm troopers), yet an implicit brutality permeates the film. It trivializes the eroticism of the characters as it eroticizes the growing danger they represent. How different is Alexandra von Grote's *November Moon*, a West German film about a lesbian relationship during the occupation of France, that depicts Naziism in a responsibly accurate light. Winner of last year's Gay Film Festival, it was shown again this year, and is an admirable film. *The Berlin Affair*, on the other hand, is a bad movie struggling to be worse. And it succeeds.

Of the many lesbian obsession films at the Festival, only *Anne Trister*, a 1986 film from French Canada, attempts to treat one woman's longing for another with dimensional respect. Again, the story is about a younger woman's attraction to an older woman, but here the passion isn't minimized or made into a fashionable symbol of despair. Anne Trister is a Jewish French Canadian artist, stricken by the recent death of her beloved father. In search of her own life, she leaves her boyfriend and careerist mother for Montreal, where she falls in one-sided love with Alix, a middle-aged woman doctor. Anne's passion is seen against the anger and need of an emotionally disturbed little girl named Sarah, who goes to Alix for regular therapy. For each, it is Alix who is both the object of desire and the agent of growth.

Although the film carefully scrutinizes idolatry, its major failing is that it neglects the idol. Alix is so busy being understanding and maternal that she doesn't have the time to show what she really feels for Anne, Sarah, or the male lover she eventually leaves for Anne. And, if Sarah's behavior is intended to hint at the range and powerlessness underlying Anne's longing, it is unclear how Alix comes to find Anne safe or attractive enough to move in with. In any case, *Anne Trister* is a welcome relief from the born-to-suffer genre of lesbian cinema.

Marleen Gorris' *Broken Mirrors* is the only women's fictional film new to the Festival that does not fit the lesbian obsession category. It only obliquely fits the lesbian category, but the film is a shattering feminist statement and deserves much more discussion than is possible here. Dutch filmmaker Gorris is the woman who wrote and directed *A Question of Silence*, the angry, ironic tale of three women from different social backgrounds who spontaneously murder the male proprietor of a women's boutique. This being 1987, one would expect her second film to be a little less angry and a lot more ironic. But *Broken Mirrors* is just the opposite.

The film juxtaposes the lives of a group of prostitutes with the kidnapping and eventual murder of a mother of two. "A middle-class matron is no safer than a whore," one of the prostitutes remarks upon hearing news of the mother's death. In a surprise ending, Gorris allows the separate strands of her story to form one shocking, malevolent whole that bludgeons the audience into seeing the world as a horrifying place for women.

With an implied all-women-face-the-same-oppression message, the film can be accused of being smug and formulaic. Maybe it is. Most of the women in



The Wolf Girl

it are seen as basically likeable; most of the men, arrogant, if not outright evil. And yet — perhaps *Broken Mirrors* is disturbing because some of the truth in this case is formulaic. Perhaps the layers of irony we've been adding to our feminist analyses in search of a more sophisticated reality have been shielding us from a truth about the violence against women that hasn't really changed over the years. If this is the case, and we have forgotten our fear, it is good that Marlene Gorris is around to remind us.

And it's good that the New York Gay Film Festival is around to keep us informed of the work international filmmakers are producing about lesbians. The trouble is, these works aren't enough. There is a "NO" which has seeped into lesbian films; a "NO" to joyful sexuality; to seeing ourselves as whole people in the world. It is a "NO" that is more useful to the mainstream media currently absorbed in controlling crack and "promiscuous sex" than it is to lesbians who, in the 1980s, have still not learned to say "YES" to all the ways of loving women.

The Movement for Lesbian & Gay Rights Needs You

Gays and lesbians nationwide have called for a national March on Washington for Gay and Lesbian Rights on October 11, 1987. The call comes in response to increased violent attacks against gays and lesbians, the homophobia that increases with the AIDS crisis, the Supreme Court anti-sodomy ruling and the Massachusetts anti-gay foster care policy.

The March gives us a chance to involve gays and lesbians in Boston, New England and across the country in building a network which can raise awareness about gay/lesbian oppression and liberation, and can say loudly and clearly that we will not be pushed back into the closet by an increasingly hostile social climate.

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For more information watch the GCN Calendar, or write: New England March on Washington Committee
104 Charles Street, Suite 790, Boston, Massachusetts 02114

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The Hung & the Restless

Continued from page 10

where the gayness lurks subtextually under polyurethaned slickness. Don't we already see enough of the latter in modern filmmaking? On television?

I felt I saw more films *by* gay people than really *about* gay people at this festival and I was disappointed *and* frightened by this phenomenon. Does this mean that as a group we are *so* conditioned by the society we live in that we can only accept ourselves through that society's vision? Are we so stifled and terrified and wrongly guilty for what we created as gay male life in the past, for the sexual abandonment that we used as an expression of freedom, that now in the '80s most of us don't have the strength to believe that we were *right* about what we did, no matter what the consequences now? Do we have so little trust in our own voice that we are now turning to a more homogenous view of ourselves in order to purify what we have as lives? Or does it simply mean that the festival should be retitled The 1987 New York Gay Filmmakers Festival?

If I made *Pink Narcissus* I'd remain anonymous too. I have no idea why this film is considered a landmark gay film unless it's because it happens to be notoriously tedious. Are we supposed to be impressed by the fact that this film gains its "dreamlike, sensual and surreal" quality from being transferred from Super 8 to 35mm? I was moved enough to have an erection for about three seconds then went limp for what seemed an eternity. I was hallucinating from total boredom and, no I will not ask Charles Ludlam if he made this film. I'd be afraid he would say yes.

Kenneth Angers *Magick Lantern Cycle*, on the other hand, is truly dreamlike, sensual and surreal. He may very well be the most important experimental filmmaker of his generation, but his rhetoric drives me up a wall. His films are simple and brilliant and luscious; they don't need the intellectual analyzing he heaps upon them while claiming artistic intuitiveness in their creation. *Puce Moment*

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The Terrence Davies Trilogy

was my personal fave — a rummage through a film star's closet, then out into that L.A. sunshine to walk the dogs. These films seem best suited to the tube and a VCR where you can hit the pause button whenever you feel like it and take a break. Maybe this guy invented the music video. Thanks, Ken.

Chuck Solomon: Coming of Age, by Marc Huestis is a film that seems to transcend the trend at the festival to classify gay men as either being predominantly sexually oriented or emotionally tortured, despite the fact that it is about a man who is being tortured by a sexually transmitted disease. The film is a documentary about Chuck Solomon, actor/director with Theatre Rhinoceros in San Francisco. After he lost his brother and his lover to AIDS, he was next. The film centers around Chuck's impending 40th birthday party, planned by his friends and family. Chuck talks about himself and his past freely with us, taking great pride in being a part of the gay revolution, bringing us to the stage as human beings, coming out, being out, of being a part of that voice that was forcing the world to acknowledge our existence. Amazingly enough, the film and Chuck himself convince us that the only real answer to AIDS is the same answer. All of us have to come out, it's the only defense right now. If we find it difficult to have only safe sex and to make concessions we *have* to be honest about that and talk to people about it. If we search our legs every night for purple marks because we are terrified, we *have* to talk to people about it. If we have AIDS, we have to try as hard as possible to make as many emotional contacts as we can in whatever time there may be. We cannot run away from the disease,

we have to gather together because of it.

I'm sure I can't convince you that this film left me feeling *up*, but it did. Chuck Solomon said that his AIDS diagnosis was a good thing because so much love and honesty blossomed with it, and I believed him. He was a very well-loved man surrounded by friends and family who respected him. Not all of us can expect that much, but knowing it can exist inside such a horrible thing is the uplifting factor in this film. It made the whole disease easier to think about and approach — if it *can* be faced after losing your brother and your lover and even after *your own* diagnosis — then it can be faced in all respects. The film appears to have been put together quickly and has an almost home-movie quality at times that would detract from any other film, but the amount of emotional cohesion in the content and in the relationships encountered carries us through whatever technical inadequacies we encounter. Chuck Solomon said he wasn't surprised when they told him he had AIDS. Would any of us really be surprised? It is a question we face every moment and ignore just as often, it is a question that hurts us deeply because it makes dealing with all the other anxieties in life so much more difficult. The only way to *stop* having unsafe sex is to realize *completely* that it is life-threatening — and the only way to do that is to face the question day after day, moment to moment.

As I have already said, the best part of the festival isn't the films, it's the people: us. Here we are, we are big and strong and ready to take over a goddamn movie theater, line up right there on Eighth Street looking just like real people do on movie lines. Let's get together more often, organize, mobilize, branch out and be seen. I hope that 1988 New York Gay Film Festival can provide us with more insight on what to do about our future. Not just provide us with scenarios about the disease itself, but about the expanding concentric circles emanating from it — exploring those limits and the potential for battling/coping with whatever may come. This is what art is for, that is one part of what filmmaking is about. You have to reach the people in order to have an effect on them that will change the world. And if you don't want to change the world, well, there must be something wrong with you.

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ing penpals. Friendly and outgoing.
Howard FRAKEY, c/o Hall of Justice,
600 W. Jefferson St (5-D-1), Louisville
KY 40202.

Intelligent, attractive, lonely strait
hoping to find a warm-hearted loving
person interested in a long-term
friendship. My pastimes are chess,
scrabble, and reading. I love dogs and
horses and natural beauty. Can reply
more quickly if SASE is enclosed.
Kevin PRICE, 184-933, Box 45699,
Lucasville OH 45699.



I am a very lonely man and I sure
would like to hear from somebody out
there, esp. some gay males. I hope
the like the [lovely] drawing I made for
you. Please let people know I'd like to
write and send me some old poetry,
art books or novels if you have any.
Thanks. Juan ACOSTA, 336181, Rt 3
Box 59, Rosharon TX 77583.

When my parents found out I was gay
it about 'killed' them, and they still
haven't got over it. I'm trying to get
my life together (parole: work etc)
from in here, but it's hard. Please
send me any info you have on con-
tacts in Calif. and if someone wants
to write...(!) Rickey EGBERT, 20632,
PO Box 607, Carson City NV 89702.



I'm 21, like sports, dancing, working
and am a very caring person. I'd like
to write to someone who's not doing
time, please. Thank you, Jackie
MOORE, 7491, Muncy PA 17756.



Lonely transsexual, Black, late 30s,
with positive attributes, seeks cor-
respondence from those who value
style, sophistication, elegance and
creative humor. Interested in lasting
friendship, metaphysical relationship
and possible endless love! Toni
PEARSON, 184-002, Box 5500,
Chillicothe OH 45601.

Brothers & Sisters! Stand firm.
Things could be WORSE. Here I sit in
the middle of Goat Roper Country
(Mont.) My interests are cooking,
Egyptology, writing and, of course,
LOVE. Let me hear from you. Please
send SASE if possible. Let's stand
together! Charlie QUIBELL, 21409,
700 Conley Lake Rd, Deer Lodge MT
59722.

Very lovable, masculine, even hand-
some (smile) gay man looking for
friendship and a conversation. Please
write. Perry BRADSHAW, Box 137,
Tillery NC 27887

Love to write to some of you other
prison girls. Let me turn you on. Long
brown hair, slim, young, quick
response. Marshall WOOD (Joni), PO
Box 430, Dillwyn VA 23936



I am into meditation, reading, writing,
playing the clarinet & spoons. Please
write R. WORKMANN, 002975-(190),
PO Box 1100, Avon Park FL 33825.

Sexy Spanish, 27, love to write, read,
cook, travel, love, love, love... Jose
SANCHEZ, 84A 5905, Box 149, Attica
NY 14011.

Bright, fun, lonely gay male, with a
sense of humor, seeking outside cor-
respondence in hopes of building a lov-
ing relationship. Thomas DUNN,
EF-163460, Star Rt, Reidsville GA
30499

I recently got a letter from Cheryl, a
prisoner in Muncy PA, and when I
tried to respond I got my letter back
saying "Correspondence Unauthoriz-
ed". Please let her know about this
and how to get "authorization." John
L. Sullivan, 154583, Box 7, Moberly
MO 65270.

I'm into bike riding and swimming
and am looking for a real down to
earth person for writing. Albert
CITRO, 77A 4091, Box B, Dannemora
NY 12929.

Openly gay, passive as well as active,
male, very nice sensitive personality,
very emotional, passionate and broad
minded would like to correspond with
gay men. Am into jazz, pop, rock,
R&B, poetry, plants, books, nature of
any kind, and am 'marriage minded'.
Michael PRIMES, 162-229, Box 45699,
Lucasville OH 45699.

I'd like a copy of your paper which I
will pass around here. They have me
in segregation because of my out-
spokenness against the system.
Looking for a feminine gay male. Am
martial arts expert, write poetry, and
am jailhouse lawyer. Can receive mail
from other prisoners too! Ernest M.
YARBRA, 321234, Box 16, Lovelady
TX 75851

Looking for a friend. Love to cook,
read and am open minded. Age does
not matter. Could use some help with
paper, pens and stamps. Write soon.
I'm lonely and horny. Charles
DePIERRO, 82A 6068, Pouch 1, Wood-
bourne NY 12788.

There's a young brother here (21) suf-
fering from some kind of terminal
cancer around his liver, but he can't
get treatment (chemotherapy). He
needs legal help (and moral support!)
desperately. His body is deteriorating
and he's withdrawing deeper and
deeper into himself. He has no family,
only foster homes. He's a sweet guy
and sure could use some letters,
stamps and legal advice. Please write
Adam Lee OSBORN, 40400, Box 2,
Lansing KS 66043.

I'm a 26 yr old, Italian-Irish gay man
who's been in here since 19, and final-
ly am close to being set free. The prob-
lem is I have no friends to help me
find a place and work out there. I'm
hoping to leave Cal. Please if anyone
understands, write Robert C. RICE,
C-83352, Box 686, Soledad CA 93960



CALENDAR

**March 21
to
April 3**



Erik Borg

Janice Perry, 25 wednesday

21 saturday

Boston — Paint, nail and clean party at **GCN's new office**. 62 Berkeley St., South End. Near Arlington and Dover T-stops. All day & Sun. Info: 426-4469.

Cambridge — Amethyst Women's **Spring Fever Dance**. Old Cambridge Baptist Church, 1151 Mass. Ave. 9-12PM. \$4 more or less. Drug- and alcohol-free. Childcare provided.

Boston — Two in Twenty, Boston's own lesbian soap opera, sponsors **Women's Video Night** to benefit the Saints Collective. YWCA, 140 Clarendon St. 8-11:30PM. \$5 donation. Info: 524-6058.

Boston — **Women's Theological Center** 5th anniversary celebration with Kate Rushin, poetry, Paula Elliott, jazz, and more. Children's Museum. 6-10PM. \$10-25.

Cambridge — Lesbian singles discuss **"Do's & Don'ts of Dating."** DOB. Old Camb. Baptist Church, 1151 Mass. Ave. 8PM. Info: 661-3633.

Cambridge — **"The Normal Heart,"** by Larry Kramer. Kennedy School of Government. 8PM. \$4 to benefit the Housing Assistance Program of the AIDS Action Committee. Through Sun. Info: 495-1380.

22 sunday

Cambridge — Potluck brunch with Cambridge **Lesbian Neighbors**. Noon. All women welcome. Info: 491-3789.

Cambridge — **Foreign Lesbians** to meet over brunch. Women's Center, 46 Pleasant St. 12-3PM. Info: Chauvette or Maria, 661-6105.

Worcester — **"Erection of Spring,"** a Beantown Softball League fundraiser. The Mailbox. 7-10PM.

Boston — **Men's support groups** forming. Boston Men's Center, 59 Bay State Rd. 6:30PM, potluck supper. 7-9 workshop. Free. Pre-registration: 247-4056 or 965-9833.

Boston — The Ionian Society, a group for lesbians and gay men of Greek heritage, celebrates **Greek independence**. Meeting and potluck, 4PM. Info: Helena, 625-3172 or Stephanie, 894-8363.

Boston — **"Alternative Spirituality"** service by Unitarian Universalist Gays and Lesbians. Arlington Street Church. 7:30PM. Info: Jay Deacon, 742-2100 ext. 256.

Boston — Special on **Black gay men** with Tanya Hart interviewing Joe Beam and Philip Robinson. Channel 4, 10AM.

23 monday

Boston — **B.U. gay/lesbian** student discussion: Politics and the gay community. Info: 353-9808.

24 tuesday

Boston — Orientation for potential Support Services Team **volunteers**. AAC, 661 Boylston St. 7:30PM. Info: 437-6200.

Cambridge — WITCH presents **"Ideology and Social Change,"** with **Sharon Welch**. Episcopal Divinity School, 99 Brattle St. 8PM. \$5 donation. Info: 491-3549.

Boston — Legacy, lesbian/gay **elders & friends**, drop-in. GLCS, 6 Hamilton Pl. 11AM-4PM. Social: 6PM. Cambridge Committee of Elders, 15 Pearl St. Info: 425-4907.

Cambridge — **Lesbians 22 and under**. DOB. Old Camb. Baptist Church, 1151 Mass Ave. 8PM. Info: 661-3633.

25 wednesday

Cambridge — **Boston Bisexual Men's Network** general meeting. Old Camb. Baptist Church, 1151 Mass. Ave., Harvard Sq. 7:30PM. Info: 247-6683.

Cambridge — **Writer's support group**. Women's Center, 46 Pleasant St. 7:30-9:30PM. Info: 354-8807.

Boston — **"Say It Sister,"** newsmagazine. WMBR 88.1 FM. 7-8PM.

Boston — Women in Theater Festival presents **Janice Perry AKA Gal & Talking Band**. Suffolk Univ. Theater. \$10-12. Info: 720-1988.

Cambridge — **"Female Role Models, Past and Present,"** feminist discussion group. Women's Center, 46 Pleasant Street, 8PM. Open to all women. Info: 354-8807.

26 thursday

Cambridge — **Lesbian Liberation**. Women's Center, 46 Pleasant St. 8-10PM. Info: 354-8807.

Boston — **GCN's production night**. All welcome. Proofreading: until 8PM. Paste-up: 7PM-on. 167 Tremont St., near Park & Boylston T-stops. **GCN**: 426-4469.

Cambridge — **"Alternatives to the Modern Family: The Making of a Homosexual Minority in the United States,"** a lecture by **John D'Emilio** sponsored by Harvard Committee on Women's Studies. 4PM. Boylston Aud., Harvard Yard. Info: 495-9199.

Boston — Women in Theater Festival presents Beatrice Roth, Bonnie Hughes Nover, and Julie Ince Thompson. Suffolk Univ. Theater. 6 & 8PM. \$6-18. Info: 720-1880.

27 friday

Boston — **GCN's volunteer night**: all welcome to help mail the paper to our subscribers. Refreshments, good times. Anytime after 6PM. 167 Tremont St., near Park & Boylston T-stops. **GCN**: 426-4469.

Cambridge — Black Rose Lectures presents Charlie Shively, **"Anarchy and Schizophrenia."** MIT, 105 Mass. Ave. Rm. 9-150. 8PM. Free.

Dorchester — Monthly **LEGACY** potluck. Cambridge Elders Ctr. 6PM. Info: Ann Maguire, 725-3485.

Boston — AIDS Action Committee presents **"Psychological Issues of Drug Protocols."** Chapel, Mass Mental Health Center, 74 Fenwood Rd. 7-8:30PM. Free. Info: 437-6400.

Boston — Women in Theater Festival. Suffolk Univ. Theater. Through the weekend. Info: 720-1988.

Cambridge — Singers Joyce Wermont and Beth Hilton. Women's Center **Coffeehouse**, 46 Pleasant Street. 7PM. Info: 354-8807.

28 saturday

Boston — **GCN Moving Party**. All day Sat & Sun. Come to 167 Tremont or 62 Berkeley St. Info: 426-4469.

Boston — Boston Gay Men's Chorus annual spring concert **"Rise Up Singin'."** with selections from *Porgy and Bess*. Jordan Hall, New England Conservatory. 8PM. \$6-10. Sign interpreted. Info: 536-2412.

Boston — **Organizers meeting** for lesbian/gay March on Washington. Piemonte Room, City Hall, Congress St. entrance. 12:30-4:30PM. Wheelchair accessible.

Cambridge — **Lesbian couples discussion**: Sexuality in Long-term Relationships. DOB. Old Camb. Baptist Church, 1151 Mass. Ave. 8PM. Info: 661-3633.

Boston — **"poly-Esther,"** by United Fruit Company to benefit April 25th Mobilization for Justice and Peace. Emmanuel Church, 15 Newbury St. \$5. Wheelchair accessible. 8PM. Info: 547-7728.

Boston — **"Something About The Women"** interviews jazz vocalist **Semenya McCord**. WMFO 91.5 FM. 11AM.

29 sunday

Boston — Am Tikva gala celebration of **10th anniversary**. Buffet lunch, dancing. Uptown 965. 1:30-5PM. Reservations: 782-8894.

Jamaica Plain — Lesbian and Gay Neighbors meet for a **casual brunch**. Doyle's Cafe, Washington St., new room, rear. 11AM-1PM. Info: 522-3894.



Gay Men's Chorus, 28 Saturday

Boston — Metropolitan **Community Church**, a Christian church of the lesbian and gay community, worship. 131 Cambridge St. 7PM. Info: 523-7664.

Somerville — First meeting/potluck of Somerville **Lesbians United Together**. 2PM. Info: Kate, 776-4316 or Sara, 625-7435.

Cambridge — Monthly potluck of the new **Cambridge Area GALA**. Expanded neighborhood includes Somerville, Medford and points north. Info: Michael, 628-2643 or Kathryn, 661-6896.

31 tuesday

Boston — Gay Fathers of Greater Boston social event: **rollerskating**. Spinoff. Info: 742-7897.

2 thursday

Cambridge — Storyteller **Jennifer Justice**. Allegra Coffehouse, YWCA, 7 Temple St. 8PM. \$6. Info: 547-1378.

3 friday

Boston — Dance sponsored by the **Boston Univ. lesbian/gay students**. Backstage, George Sherman Union, 775 Comm. Ave. 8:30PM-12:30AM. \$5/3 students. Info: 353-9808.

Brookline — Am Tikva **Shabbat service**. Workmen's Circle, 1762 Beacon St., near Star Market T-stop. 8PM. Potluck reception follows.

Boston — Gay People and **Immigration Law** forum. U-Mass. Boston, 250 Stuart Street, Room 222. 7:30-9:30PM. Info: 426-1350.

Dust. Directed by Marion Hansel. With Jane Birkin, Trevor Howard, John Maltshikiza and Nadine Uwampa. At the Somerville Theater.

Dust is Marion Hansel's film adaptation of the J.M. Coetzee novel, *From the Heart of the Country*. It is the story of Magda, a lonely, embittered 40-ish white woman who tends to her indifferent, aging father on an isolated sheep farm in Cape Province, South Africa. Each night, when her father returns from the fields, she brings him his pipe and brandy, removes his boots and draws his bath. Each night she sits at the table across from him listening to him grunting over his mutton and potatoes. We witness Magda's life from her point of view as she shifts back and forth between it and her equally horrifying fantasies.

Everything changes when Hendrick, one of the Black servants on the farm, brings Anna, his new wife, to live and work with him there. It becomes impossible for Magda to ignore their sexuality or her own. The presence of the young attractive couple fuels her violent, sexual fantasies about her father. It becomes more and more difficult to distinguish her imagination from reality. Does Magda finally kill her father because of his lust for Anna? Does she bury him in the dry, red clay with her bare hands? Does she bring Hendrick to her bed after he beats and rapes her?

It is easy to understand Magda, but difficult to sympathize with her because she totally objectifies Anna and Hendrick. They are her last hope for sex, love, and companionship; but, their personhood doesn't exist for her. Even worse, she cannot acknowledge the power dynamic between white and Black, servant and served, in which she participates.

The shifts between dream and reality in the film raise interesting possibilities and questions about sex, violence, power and powerlessness. But, this blurring of distinctions between fact and fantasy also makes it hard to connect emotionally with the characters. The beautiful cinematography, Hansel's painterly eye and Bergman-like spareness work to make the film as emotionally barren as the story it represents. Without any strong connection to Magda, we are left with yet another tedious, grim portrayal of a sex-starved, hysterical white spinster pushed over the edge of sanity by her crazed lust for the sensuality of Black people and incestuous cravings for her father. What should become moving, remains trite and stereotypical.

—Kate Rushin

United Fruit Company.

Boston's hot fag street theater group United Fruit Company will be taking a two-month vacation from performing in Boston, but you've got one more chance to see them before their break. Saturday, March 28, is the premiere of a "campy, one-act musical" called *poly-Esther*. Author Abe Rybeck describes *poly-Esther* as a "feminist/gay mask and puppet romp which retells the biblical Book of Esther. Purim, the Jewish festival of Esther, is a wild, raucous celebration like Mardi Gras, and *poly-Esther* carries on in that spirit."

Fruit Company regulars Stephen Harrington, Read Weaver and Abe Rybeck will be joined by special irregulars Susan Hardwicke and Michael Pouliopoulos. A \$5 donation at the door will subsidize low-income gay and lesbian participants in the April 25 Central America/Southern Africa demonstration in Washington, D.C.

The gig will be held at Emmanuel Church, 15 Newbury St., Boston, and is wheelchair accessible. For performance information, call 547-7728.

—Loie Hayes

Calendar compiled by Terri L. Rutter

GayCommunity News

business guide

ACCOMMODATIONS OASIS GUEST HOUSE 22 Edgerly Road Boston, MA 02115 (617) 267-2262	CHIROPRACTORS TIMOTHY KNIGHT 1122 Massachusetts Ave. Arlington, MA 02174 (617) 641-2510 CINEMA TREMONT ART 1 & 2 204 Tremont Street Boston, MA 02111 482-4662	ROGERS & DINIS INSURANCE 404 Mass. Av. Arlington, MA 02174 643-3040 NANCY GREENWOOD 40 Hampshire St. Lawrence, MA 01840 683-7676	MEDICAL/COUNSELING FOCUS COUNSELING & CONSULTATION INC. 186½ Hampshire St. Cambridge, MA 02139 876-4488 STEPHEN J. GOLDBURGH ED.D Licensed Psychologist 1330 Beacon St., Suite 231 Brookline, MA 02146 (617) 734-6996 MASS BAY COUNSELING ASSOCIATES 25 Huntington Ave. Boston, MA 02116 739-7832	PLASTERING DAVERIK ASSOCIATES FRED GRIMALDI 2 Woodworth St. Dorchester, MA 02122 282-3961 PRINTING RED SUN PRESS 94 Green St. Jamaica Plain, MA 02130 524-6822
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